R E P O R T R E S U M E S

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PRODUCTION OF A MOTION PICTURE FOR THE IN-SERVICE TRAINING OF TEACHERS IN PROBLEMS OF HUMAN RELATIONS IN TEACHING THE SOCIOECONOMICALLY DISADVANTAGED AND EVALUATION OF THE MOTION PICTURE. FINAL REPORT.

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A PROJECT PRODUCED A FILM DESIGNED TO IMPROVE THE EDUCATION OF DISADVANTAGED CHILDEN. THE 16MM BLACK-AND-WHITE SOUND FILM, "FOR ALL MY STUDENTS," CONTRASTS POOR AND EFFECTIVE TEACHING TECHNIQUES IN INTEGRATED CLASSROOMS. IT ATTEMPTS TO CONVEY THAT DEALING SUCCESSFULLY WITH CLASSROOM HUMAN RELATIONS PROBLEMS CAN DETERMINE SUCCESS OR FAILURE IN TEACHING DISADVANTAGED STUDENTS. THE FILM IS PREPARED FOR PRESERVICE AND INSERVICE SECONDARY SCHOOL TEACHERS AND COUNSELORS OF NEGRO STUDENTS BUT IS APPROPRIATE FOR TEACHERS AT OTHER LEVELS AND OF OTHER MINORITY GROUP STUDENTS AND FOR SCHOOL ADMINISTRATORS. THE FILM SHOULD BE FOLLOWED BY DISCUSSION, FOR WHICH A GUIDE HAS BEEN PREPARED TO ACCOMPANY EACH PRINT. (THE STUDY GUIDE IS APPENDED TO THE REPORT.) THE PROJECT STAFF SUBMITTED QUESTIONNAIRES TO TEACHING INTERNS AT TWO UNIVERSITIES TO EVALUATE THE FILM'S EFFECTIVENESS AND FOUND THAT BOTH GROUPS FELT THE FILM ACCOMPLISHED ITS MAJOR GOAL. THE FILM IS AVAILABLE FOR RENTAL OR SALE FROM THE EXTENSION MEDIA CENTER, UNIVERSITY OF CALIFORNIA EXTENSION, BERKELEY, CALIFORNIA 94720. (NH)

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FINAL REPORT

BR ~~ORP Project No. 5~~-0866
Contract No. OE-5-85-021

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PRODUCTION OF A MOTION PICTURE FOR THE IN-SERVICE TRAINING OF TEACHERS IN PROBLEMS OF HUMAN RELATIONS IN TEACHING THE SOCIO-ECONOMICALLY DISADVANTAGED

And Evaluation of the Motion Picture

April 1967

U.S. DEPARTMENT OF
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Office of Education
Bureau of Research

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Henry S. Breitrose
Janet K. Voelker

April 1967

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INTRODUCTION

The project reported herein was the production and evaluation of a motion picture for the in-service training of teachers in problems of human relations in teaching the socio-economically disadvantaged. The objectives of the film were as stated in the original proposal: to improve the qualities of education for disadvantaged youth by

1) showing the relationship between the teacher's attitudes, expectations, and behavior and those of his students

2) providing an opportunity for self-confrontation by teachers, especially vocational and remedial, counselors, and principals by revealing their conscious and unconscious negative attitudes toward their work and their students

3) providing examples of positive attitudes

4) encouraging teachers, counselors, and principals to remain in schools with high proportions of disadvantaged students by revealing the unique satisfactions and rewards of working with these students

5) providing these people with a sense of their importance and their power

6) to see to what extent these objectives were being met by the film with target audiences of teachers and potential teachers of the disadvantaged.

The original proposal for the film described herein, and subsequently titled FOR ALL MY STUDENTS, came from Dr. Walter Meyerhof, Professor of Physics at Stanford University. Dr. Meyerhof was, at the time, Chairman of the Parent Teachers Association of Ravenswood High School in East Palo Alto, California, and felt that the problems and possibilities of this racially mixed high school were interesting and important to other schools. He also felt that such a film would give the school an opportunity to look at itself in a new light. The idea of a film was broached with Dr. Henry Breitrose, Assistant Professor of Communication at Stanford, and it was obvious that the subject was of considerable significance.

Bonnie Sherr, a Master of Arts student specializing in film in the Department of Communication, was designated to look into the problems of Ravenswood and the potential for a film. Her qualifications for this project were varied in that she had a teaching credential, had taught in high school, had an easy rapport with children and adults, and personally was vitally interested in the problems of race and education. A proposal for the production of the motion picture was drawn up and submitted to a local foundation which, although sympathetic to the idea, was for various reasons not in a position to fund the production of the film.

Meanwhile, in the course of her research, Miss Sherr had contacted the Anti-Defamation League of B'Nai Brith, and met Gertrude

Noar, National Education Director. Miss Noar suggested that the film might be of value within the broad context of vocational education, and a proposal for the production of a motion picture for the in-service training of teachers in problems of human relations in the teaching of socio-economically disadvantaged was prepared. Prior to the development of the film outline and proposal, Miss Sherr spent approximately three months interviewing and observing faculty, students, parents and administrators.

The proposal for the film went at the problems of vocational education in a basic way. It would seem that problems of human relations in general, and those of relating to the disadvantaged, are at the root of much teacher failure. Although this is not unique to vocational education programs and is evident in the teaching of basic knowledge, students involved in vocational training characteristically tend to come from disadvantaged background which makes the problem particularly relevant to them. It is in this sense, then, that student-teacher relationships, teacher stereotypes and teacher prejudices can be seen as operating against the important vocational education goals of teaching basic knowledge, occupational skills, and personal characteristics necessary for economic independence and human dignity. Thus, the film was designed to get at these problems of human relations and to promote an atmosphere of self-confrontation and open discussion among teachers of the socio-economically disadvantaged for the purpose of developing attitudes and skills leading to more effective and satisfying teaching.

METHOD

A. Film Production

After the preliminary research period mentioned above, and the awarding of this contract, Miss Sherr developed an outline and then a shooting script for the film which was circulated to the advisors and revised to include the many helpful recommendations. Then ensued the actual photography and recording of the film by Miss Sherr and a crew of other student film makers, at Ravenswood High School, in East Palo Alto, California. This took place the summer of 1965. Mr. Malcolm Taylor, principal, was able to arrange for the full cooperation of the Ravenswood High School teachers, students and parents. Ravenswood is part of the Sequoia Union High School District, located approximately 30 miles south of San Francisco. In all stages of the film's production, both prior to and subsequent to the actual photography of the film, a number of consultants other than the faculty advisors were called upon for insight, criticism and expert suggestion. These included Robert Barnes, Director of MDTA, California State Department of Education; Robert Bonnin of the Graduate Intern Teacher Training Program, University of California, Berkeley; Nathan Maccoby, Professor of Communication, Institute for Communication Research, Stanford University; Gertrude Noar, National

Education Director, Anti-Defamation League, B'Nai Brith; and Daniel Schreiber, Director of Project School Drop Out, National Education Association. Much of the post-photography discussion was concerned with viewing the film in various stages of completion and making suggestions for changes and emphases, so that to a large extent the film embodies many suggestions of the consultants. The final pre-printing consultation screening of the film was before the Office of Education project staff in Washington, D.C., in March of 1966.

The problems of producing a film for the in-service and pre-service training of teachers are complex, but the most vital aspect of the use of this film is the discussion subsequent to its showing. For this purpose, a discussion guide was prepared (Appendix A). Thus, the film and the guide are designed to be used together, and arrangements have been made with the distributors of the film to include the discussion guide with the film at all times.

B. Method of Evaluation

It was decided to measure the effectiveness of the completed film on its intended audience. Appropriate audiences were selected and administered a questionnaire designed to assess their impression of the film, their attitudes toward it, and its effects upon them.

The objectives of these questionnaires were, first of all, to find out overall attitudes toward the film. What was liked the best and what was liked least? Secondly, to ascertain the audiences' predictions of the audiences for which the film was best suited. There was also an attempt to discover what ideas and suggestions the audience had for improving the film and the reasons for these attitudes. An attempt was made to find out what the audience perceived to be the purpose of the film. Finally, an effort was made to ascertain the effects of the film on these selected audiences.

In the Stanford group, in addition to these objectives, the survey sought to get at certain specific points in the film itself and to find out their effect. How were these particular scenes perceived and what effects did these scenes have on the attitudes of observers?

There were two major groups selected for this purpose. One was a group of 87 interns at the University of California Graduate Internship Program in Teacher Education at Berkeley. The other was a group of 132 teacher interns in the Stanford University School of Education Secondary Teacher Education Program. The questionnaire administered to the Stanford group was identical to that administered to the Berkeley group, except that a number of additional questions were included in the former.

A word is perhaps in order describing the subjects of the study. They are referred to as "interns". They are teacher-interns in the true sense of the word. All are people with undergraduate degrees, many having had subsequent experience as housewives, military officers, or other work. These people are selected carefully from among a large number of applicants to be trained specifically as high school teachers. The training process involves their spending 15 months at the University. The first summer is spent in study. In the fall, they are assigned to a regular teaching duty in a Bay area high school on a half-time basis while continuing their studies at the University. At the end of the academic year the following June, they return to full-time school at the University and complete their training with three more months of study. At this point, they receive a Masters degree in Education and are presumed qualified to take regular full time teaching posts. The philosophy behind this is precisely that expressed by James Conant who urged that teachers be provided with internship training with clinical professors, exactly as is done for practicing physicians.

These people, then, constitute an especially appropriate audience for this film, since they are people who are in the process of getting started in high school teaching. Most of them will be or are already facing the problem of teaching Negro and other minority group students. They are already in the process of teaching, but not too far into it to be readily influenced by further training.

RESULTS

A. The Film

The first and most important outcome of this project is the film itself, FOR ALL MY STUDENTS, a 33-minute black-and-white sound production in 16 millimeter. FOR ALL MY STUDENTS investigates the particular difficulties and rewards of teaching disadvantaged high school students and demonstrates the possibilities for effective and satisfying teaching by dramatically contrasting poor and effective classroom techniques in an integrated school situation. The film develops several pupil-teacher relationships based on actual case histories at Ravenswood High School in East Palo Alto, California. The main sequences of the film include a white Social Studies teacher, Shirley Smith, who is depicted as having considerable difficulty disciplining a class; Harvey Cole, a Negro science teacher, whose class represents a less formal but more effective approach; and Carolyn Silvera, a white English teacher who provides yet another example of teacher attitudes and classroom techniques. Students featured in sequences are Walter Myles, a Negro student who finds an opportunity for part-time work and further education through the interest and help of the vocational guidance counselor; and Marilyn Branch, a Negro student who expresses mixed feelings about her future opportunities and plans. The film ends with the June

graduation ceremony at Ravenswood High School. The technical style of the film is essentially that of the re-enacted documentary, and the Ravenswood students and teachers role-play situations from a script.

B. The Evaluation of the Film

Characteristics of surveyed group: It is interesting to note something about the composition of the interns who were the subjects for this evaluation study. The 87 University of California interns ranged in age from 21-52, with the median being 25 years of age. As would necessarily be the case, the distribution is greatly skewed to the right toward the older group. Obviously, the interns can't be much younger than 21 but there is not nearly so artificial a limit at the other end. The Stanford group ranges in age from 19-47, with a much younger median age of 21. Stanford makes a strong effort to recruit new college graduates to its teacher-intern program.

Thirty-nine per cent of the Berkeley group were males, 61% females. Females were much more evident in the Stanford group, outnumbering the males 74-26%. While most of the interns had not had much experience teaching, 27.5% of the Berkeley group had had some previous experience teaching Negroes; in fact, five of the individuals were themselves Negro. For Stanford not too many years of teaching experience characterizes the group, but again a substantial number (26.5%) had some previous experience teaching Negroes and here only two were themselves Negro.

Overall reaction: Although a slightly higher proportion of the Berkeley group reported that the film was "excellent", the overwhelming consensus of both audiences was a strong vote of approval.

Question: "What is your general reaction to the film?"

TABLE I	UC-B	Stanford
Excellent	52%	38%
Very good	47	51
Not too bad	1	8
Fair or poorer	0	3
	100%	100%
	(N=87)	(N=132)

The reasons the interns gave for liking the film are interesting. The Berkeley group stressed such ideas as "the realism of the film... the challenge made for teaching in a reasonable and encouraging way"...the fact that it "reveals something about both student and

teacher attitudes"...that it was "frank, objective, honest and accurate" in doing so. Similar points were made by the Stanford group. Reactions such as "authenticity, candor, realism, honesty, sincerity....the genuineness of the student-teacher relationships shown...the provocative and revealing presentation of Negro problems..." were heavily stressed by Stanford interns.

As Table I reveals, not very many interns had unfavorable reactions to the film. The most prevalent one, but mentioned by only 5% of the Stanford interns, was the alleged low production values and "poor technique" of the film. The "over-emphasis of Negroes" attracted a minority reaction of 8% of the smaller Berkeley group. There were a great many individual criticisms made of points in the film, but no one criticism was voiced by any great number of people. For example, at Berkeley 6% felt the sentimentality of the final graduation scene was too much and that the music was disruptive. Four and one-half per cent thought there was an overly-hopeful quality in the Walter Miles episode, 3.5% thought there "weren't enough reactions" in the film, etc. Numerous other criticisms were mentioned but by even fewer interns. Similarly, at Stanford, although in addition to the low production values and poor technique mentioned earlier, 4% criticized the film on the basis that they felt it was a "set-up job." However, no other single objection attracted more than two votes of the 132.

Perceived purpose of the film: Clearly, the audiences were able to report accurately on what the main purpose of the film was. The Berkeley group predominantly cited reasons such as "to show difficulties and how to overcome them;" "to encourage by showing that something can be done to prepare teachers to deal with Negro students;" "to present realistic goals for success" with such students. At Stanford, the reasons mentioned were "to show problems of teaching predominately Negro situations to prospective teachers;" "to show different teaching techniques and their effectiveness, to show what can and must be done to depict students as individuals, and their problems as personal ones." These are examples of the kinds of opinions expressed when the interns were asked their opinion of the main purpose of the film.

Question: "How well do you feel the film accomplishes this purpose?"

TABLE II	UB-C	Stanford
Extremely well	52%	33%
Quite well	42.5	57
Fairly well/ not very well	5.5	10
	100%	100%
	(N=87)	(N=132)

Here again the Berkeley group emerges as being more laudatory than the Stanford teacher interns. It should be noted, however, that both felt that the film succeeded "quite well" or "extremely well" in accomplishing its purpose.

Perceived target audience: When the interns were asked what audience they felt the film best suited for, they indeed cited the audiences intended by the film-makers; namely, the teachers and prospective teachers of disadvantaged students. Overwhelmingly, these were the categories mentioned by both the Berkeley interns and the Stanford ones.

Prospects for successful teaching: We then attempted to find out what the attitudes were of the interns toward how successful they thought they themselves would be in teaching Negro students after seeing this film.

Question: "How successful do you think you are/or will be in teaching Negro students?"

Table III	UC-B	Stanford
Outstandingly successful	2%	2%
Very successful	23	6
Pretty successful	49	57
Not too successful	10	30
Pretty poor	--	3
Complete failure	--	--
Unwilling to judge	16	2
	100%	100%
	(N=87)	(N=132)

One could infer from this, that in all probability, the film had a sobering effect on the viewers. That is, the prospect of being able to handle Negro students is one that appears to them to be difficult but by no means impossible. Most people tended to take a position that they could do it, but that they would neither be outstanding successes nor outstanding failures at it.

Film's help in future teaching: Perhaps the most important single question posed to our teacher-interns was to ask them if they felt the film would be helpful in their future teaching in integrated schools.

Question: "In your opinion, was viewing this film likely to be of help to you in your future teaching in integrated schools?"

TABLE IV	UC-B	Stanford
Outstanding help	17%	16%
Considerable help	60	41.5
Some help	22	37
Very little help	1	2.5
No help	0	0
N.A.	0	3
	100%	100%
	(N=87)	(N=132)

Almost all of the future teachers at both Berkeley and Stanford felt that the film would at least be of some help to them. In fact, no one in either group reported feeling that the film would not help. Most interns tended to take the position that the film would be of considerable or outstanding help.

The main reasons why interns at both institutions felt that the film would be of value to them in their future teaching were that the film provided them with a preview of what teaching in a disadvantaged school would be like; that they were being given some insights into the kind of people disadvantaged students were and into the kinds of problems they would be facing when they had to teach in such classes. As subject matter would not be a crucial factor, the problems in teaching Negro students vocational subjects would be similar to the kinds of problems one would face in teaching more academic subjects. They felt that learned something about better ways of teaching disadvantaged students and saw some pitfalls to be avoided.

There were a few who felt the film was not particularly helpful. These tended to be interns who felt that they already had sufficient awareness of the kinds of problems to be encountered.

Special questions for the Stanford group: It will be recalled that the Stanford interns, in addition to being asked the same questions as asked of the Berkeley interns, were asked some additional questions concerning some specific points in the film. They were asked "How important they felt the subject matter was in influencing the relationship between Harvey Cole, a Negro science teacher and his students." Most felt that the subject matter was relatively unimportant. There was, however, an interesting split on the question of "How important in influencing his relationships with students was the fact that Harvey Cole was a Negro?" Forty-five per cent felt it was important; 52% thought it was not. On the other hand, the question of "What kind of a

role subject matter played in influencing the relationship between Shirley Smith, a white Social Studies teacher and her students?", again revealed that the Stanford interns did not regard subject matter as being a critical item. With respect to Miss Smith's race, although a substantial minority felt it was an important factor, a considerable majority disagreed and felt it to be unimportant, 69% taking the latter position as opposed to 31% taking the former one. There were a couple more questions about Shirley Smith, the white teacher who was shown early in the film as having considerable disciplinary difficulty with her class. These dealt with the degree of permissiveness Miss Smith showed to her students; and an interesting finding emerges. Very few interns felt that her degree of permissiveness was about right, 46% saying she was too permissive and 39% saying she was not permissive enough. Most interns felt that, in spite of the fact Shirley Smith was portrayed as trying to do an honest and conscientious job of teaching, two-thirds of them felt she was prejudiced. Prejudice is attributed to Miss Smith even though she is seen as trying hard to be fair and conscientious.

The last question seems to present, in some ways, an interesting summary finding on the effects of the film. The teacher interns were asked how they felt about their own potential for effective teaching in similar circumstances. Were they optimistic or pessimistic about the possibility of doing an effective job with disadvantaged students? The predominant answer is the realistic mix of optimism and pessimism. Sixty-five per cent of the Stanford group of 132 people expressed this view. Of the remainder, many more gave optimistic rather than pessimistic answers (30/5%).

DISCUSSION

The film was tested on perhaps the single most logical target audience; namely, interns who are currently in training to take on full time high school teaching, many in integrated classrooms. However, it would be desirable to test the film on other audiences as well.

Time and funds have not permitted that in this project. The results of the evaluation of the film on these audiences indicates quite clearly that the teacher trainees find the film to be accomplishing its major purpose of helping train teachers to be more effective in teaching the disadvantaged in integrated classrooms. Teachers felt both that the film portrays the current situation accurately and that it contains suggestions for improving teaching methods. Perhpas even more important than the portrayal of skills is the fact that the film seems to be fairly successful in influencing basic attitudes of teachers toward dealing with disadvantaged students in mixed classrooms. This is perhaps the most important part of

the problem. Apparently, even all the good will in the world is not sufficient to accomplish the job. The teacher must acquire basic attitudes as well as learn important skills if he is to become a really successful teacher of disadvantaged students.

It would seem clear from these results, in sum, that while the film provides some knowledge and information about teaching disadvantaged students, it perhaps, even more importantly, has a direct impact on the emotional attitudes of the observers of the film. Clearly, the film had some real effect on the "gut" reactions of fledgling teachers toward the problems of teaching disadvantaged students.

CONCLUSION

Evidently, the film indeed is a useful tool in helping to train new teachers of disadvantaged students in integrated classrooms. It should not, of course, be relied upon to do the complete job, but should play a role in the process. Current programs should be implemented and new programs should be developed specially aimed at training new teachers as well as current teachers to be more effective in teaching disadvantaged students in integrated classrooms. It is certain that widespread and intelligent use of this film, with its discussion guide, and other films like it, can make an important contribution to this process. Additional films of a similar sort could help provide even more ammunition for trainers of such teachers.

SUMMARY

The project reported herein was the production and evaluation of a motion picture designed to improve the qualities of education for disadvantaged youth by serving as a training aid for in-service and pre-service teachers of the socio-economically disadvantaged. The film and evaluation were conducted through a contract between the Division of Vocational and Technical Education, U.S. Office of Education, and the Department of Communication, Stanford University.

The completed film, FOR ALL MY STUDENTS, is a 16mm black-and-white sound production, 33 minutes long, that investigates the particular problems and rewards of teaching disadvantaged high school students by dramatically contrasting poor and effective teaching techniques and attitudes in integrated classroom situations. The film was made with the cooperation of Ravenswood High School in East Palo Alto, California and Ravenswood teachers and students role-play the various situations suggested by actual case histories at Ravenswood.

The film takes the point of view that problems of human relations in general, and those of relating to the disadvantaged are at the root of much teacher failure. It is in this sense, then, that student-teacher relationships, teacher stereotypes and teacher prejudices can operate against the important vocational educational goals of teaching basic knowledge, occupational skills, and personal characteristics necessary for economic independence and human dignity.

The film is designed primarily for pre-service and in-service training of secondary school teachers and counselors of Negro students. It is also appropriate for teachers at other levels, for teachers of other minority groups, and for school administrators.

Another aspect of the film is that its intention is to promote an atmosphere of self-confrontation and open discussion among the teacher-trainee viewers. Often the film is intentionally ambiguous or open-ended, and some important points are only stated implicitly for the purpose of stimulating discussion and personal reaction. It is recommended that the film always be shown in conjunction with a discussion as the full value of the film as a training aid can only be realized through each individual's response to it. To this end, a discussion guide (Appendix A) has been prepared and will accompany each print of the film.

The motion picture, FOR ALL MY STUDENTS, is available for rental or sale from the distributor:

Extension Media Center
University of California Extension
Berkeley, California 94720

The film was evaluated in terms of its effectiveness on its intended audience of teachers-in-training. Teacher interns at the University of California, Berkeley, and Stanford University participated in the assessment. The results showed quite clearly that the film was accomplishing its major purpose; namely, to help train teachers to be more effective in teaching disadvantaged students in integrated classrooms. Teachers felt that the film both portrays the current situation accurately and that it contains suggestions for improving teacher skills. It seems also at least fairly successful in influencing basic attitudes of teachers toward the possibility of their being able to deal successfully with disadvantaged students in mixed classrooms.

This is, perhaps, the most important part of the problem. Apparently all the good will in the world will not suffice for this job. The teacher must acquire a realistic attitude toward and knowledge of the problems he will face, and learn the important special skills needed in this situation if he is to become a really successful teacher of disadvantaged students.

In this vein, then, the film should not be relied upon to do the complete job of training teachers for such positions, but should play a supporting role in the process. Current programs should be implemented and new programs be developed specially aimed at training new teachers and current teachers to be more effective in teaching disadvantaged students. Widespread and intelligent use of this film with its discussion guide, and others like it, can make an important contribution to this teacher-training process. Additional films of a similar sort should be made available for use in this crucial area of education.

APPENDIX A

Study Guide -- FOR ALL MY STUDENTS

prepared by Bonnie Sherr

For the discussion leader:

If properly used, this film will begin a dialogue which should result in constructive improvements in the classroom situation and in greater satisfaction for the teacher. In order to achieve these important goals, it is necessary for you, as discussion leader, to encourage self-comparison on the part of the teacher audience and to draw out into open discussion each individual's personal responses, negative as well as positive. Trial utilization of the film has resulted in these recommendations:

1. The discussion leader should definitely pre-screen the film before presentation. This may be done before reading the questions in this guide.

2. Audiences frequently ask to view the film a second time. Be prepared for this possibility.

3. It is best to screen the film, or at least conduct discussion, in as small groups as possible.

4. It is recommended that the film be shown without much introductory explanation, contrary to what may be your usual practice.

Conducting the discussion:

Certain points raised in FOR ALL MY STUDENTS are intentionally ambiguous or open-ended; other points are merely implied. Your

questions may elicit opinions not concluded in the film.

The questions in the guide are offered as suggestions. You may wish to select and adapt those most relevant to your group and their experience. You may find it most helpful to begin the discussion with general group reactions to the film, and let specific points for discussion be suggested by the group.

Suggested questions about the film in general:

What do you think is the purpose of the film?

Does the film present a fair picture of Negro students?

Why aren't more exceptional Negro students featured in the film, instead of comparatively "undramatic" students like Ronald Kelly, Marilyn Branch, and Walter Myles?

Does the film make teaching Negroes appear more or less difficult than you think it is?

Does the film increase or decrease your own expectations for success in teaching these students?

Why do you think the film is mainly about Negro students?

Can the points made in the film about teaching Negro youngsters apply equally to teaching youngsters from other minority groups?

Are the points made about teaching Negroes in particular equally valid for teaching any students, especially the "non-disadvantaged"?

Suggested specific questions about the film:

Analyze the incident in which a student walks out of Shirley Smith's class in terms of both the student and the teacher.

Describe Shirley Smith's attitudes and assumptions about Negro students and about her job of teaching them.

Do you think Shirley Smith really "did fine in other schools"?

Compare the interpretation and handling of infractions of discipline by Shirley Smith and Harvey Cole.

What if the other students hadn't stopped the fight in Harvey Cole's class?

Why did they?

What do you think is the greatest strength of Harvey Cole as a teacher? of Carolyn Silvera? What is the greatest weakness of each?

In what ways are Harvey Cole and Carolyn Silvera similar as teachers? In what ways are they different?

Was Raymond Heringer, the counselor, too sympathetic with Ronald Kelly and his problem with Mr. Bundy?

What did Marilyn Branch and Walter Myles learn that changed their lives?

How generalized are the "small ways" in which teachers intervened in the lives of Marilyn Branch and Walter Myles?

How typical is the story which Walter tells in his auto-biography?

Why didn't Walter believe his teachers when they told him of the opportunities which existed for Negroes?

Do you think it is necessary for students like Walter Myles to get outside of their school and neighborhood in order to become academically motivated? If so, how can this be accomplished on a larger scale? If not, what other means are available?

To what extent is the difference among the teachers in this film due to the nature of their subject areas?

How do the teacher-student relationships in the film illustrate the principle of the self-fulfilling prophesy? Do you think it a valid principle?

How are the teacher's attitudes and expectations about his students and his work communicated to a student? How do they affect the student's motivation, behavior, and achievement?

What specific good or poor teaching techniques did you observe in the film?

<u>More personal questions</u>:

What are the similarities and differences between Ravenswood High School and your school?

What are the special problems of "disadvantaged" students?

What are the special problems for the teacher of "disadvantaged" students?

What are the special rewards of teaching "disadvantaged" students?

What are some of the ways in which teachers interpret and cope with negative student behavior?

Can special efforts be made to accommodate students' cultural differences and still maintain critical standards of academic performance and conduct?

To what extent and in what context should the high school teacher concern himself with the teaching of personality traits and behavior patterns; values and goals?

What is both a right and a realistic way in which to think about vocational education?

What can be done to facilitate good teaching by other factors, such as administration, counselling, curriculum, facilities, materials, enrichment programs, professional programs, parents, community?

What can the individual teacher do to influence improvements in these areas?

Harvey Cole said in the film, "To students, I am a teacher first, not a Negro." How important do you consider the teacher's race in his relation to minority students?

How successfully can a white teacher teach Negro students? Will there always be some students whom a white teacher cannot reach? How can a white teacher cope with feelings of guilt. With the fear of being prejudiced, or of appearing to be prejudiced? With some students' suspicion or hatred of whites?

What are the potential advantages and disadvantages for the Negro teacher in teaching Negro students? To what kinds of teacher behavior might the student in Harvey Cole's class be referring when she said there are "some pretty bad Negro teachers too"?

Are some teachers naturally suited to teaching Negro students? Is Carolyn Silvera, for example, just a "natural"? And could Shirley Smith become a better teacher, with training and experience?

What do you think are the most important personal characteristics of an effective teacher of "disadvantaged" youngsters? How do these differ from the characteristics necessary for good teaching in any situation?

What about other teacher variables: age, sex, commitment, personality, sense of humor, knowledge of subject matter?

How can the individual teacher see and evaluate himself to become aware of unconscious attitudes and behavior which may have negative effects on his teaching?

How do you find sources of encouragement when you get tired and discouraged?

How would you define success? How successful do you think it possible to be?

Discuss Carolyn Silvera's closing statement: "There are no perfect situations. You can never go home saying you had a perfect day. Maybe sometimes you have what you consider a perfect period. But more often, a perfect five minutes, in which you had some learning going on. What more can a teacher really ask for?"